

Symphony No. 6 in B minor "Pathétique" Opus 74 of Peter Ilyitch Tchaikovsky (Concertgebouw Orchestra, B. Haitink, conductor; WNYC-FM)

What is the relationship between on the one hand the position of the fulcrum-for-creation of he who is interested in/who is capable of creating autonomous aesthetic phenomena with reference to a particular content for art a particular content for say work-in-progress (A) and on the other hand the aesthetic distance inherent in the conceptual form of completed-work-of-art (A)? What can be said of the position of the fulcrum-for-creation of Jean-Jacques Rousseau in writing for example Julie ou La Nouvelle Héloïse in writing Le Discours sur l'origine et les fondements de l'inégalité parmi les hommes? Is there a relationship direct or indirect or otherwise between the position of that fulcrum-for-creation utilized by Rousseau in writing Julie ou La Nouvelle Héloïse and the aesthetic distance inherent in the conceptual form of Julie ou La Nouvelle Héloïse? What can be said of the position of the fulcrum-for-creation of Oscar Wilde in writing The Importance of Being Earnest in writing Salomé? Is there a relationship direct or indirect or otherwise between the position of that fulcrum-for-creation utilized by Wilde in writing The Importance of Being Earnest and the aesthetic distance inherent in the conceptual form of The Importance of Being Earnest? What is the position of the fulcrum-for-creation in those historical periods in which the will-to-art is the will to empathy? What is the position of the fulcrum-for-creation in those historical periods in which the will-to-art is the will to abstraction? Is the fulcrum-for-creation in those historical periods in which the will-to-art is the will to empathy closer to the psychic stance of the creator of aesthetic forms who has decreased to the utmost his aesthetic distance without however allowing distance to disappear than it is to the psychic stance of the creator of aesthetic forms who has increased to the utmost his aesthetic distance without however allowing distance to disappear? Is the fulcrum-for-creation in those historical periods in which the will-to-art is the will to abstraction closer to the psychic stance of the creator of aesthetic forms who has increased to the utmost his aesthetic distance without however allowing distance to disappear than it is to the psychic stance of the creator of aesthetic forms who has decreased to the utmost his aesthetic distance without however allowing aesthetic distance to disappear? Where is the fulcrum?

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